51016800

TEAC®

■ OWNER'S MANUAL

C-3

Stereo Cassette Deck

IMPORTANT: Read page 1 first.

Introduction : How to play a pre-recorded cassette right away.

Use it now

To use your new C-3 right away, follow this simple list and check the boxes with a pencil. However, to realize the full potential of this deck and understand all its facilities, it is important to read the whole manual thoroughly.

1. Is your C-3 set for the AC line voltage used in your area? See label on back panel or carton. If in doubt, check with the dealer. OK
2. Are the shorting links on the dbx input/output terminals on the rear panel in place? (Note: if you have the optional dbx* noise reduction unit and wish to use it right at the beginning, this step does not apply.) OK
3. Make sure the POWER switch ❶ is OFF. OK
4. Plug the power cord into an AC line socket. OK
5. Using the pin cord supplied, connect the R(ight) and L(eft) OUTPUT terminals to the tape input terminals of your amplifier. Refer to the amplifier's owner's manual. OK
6. Set the amplifier controls appropriately for a tape input. Refer to the amplifier's owner's manual. OK
7. Set the switches and controls on the front panel of the C-3 as follows:

Control	Position	
MONITOR ⓮	TAPE	OK
DOLBY**NR ⓯	IN (if it's a Dolby NR recording)	OK
	OUT (if not a Dolby NR recording)	OK
INPUT ⓰	Any position	OK
MEMORY ⓱	OFF	OK
EQ ⓲	NORMAL (for most pre-recorded cassettes)	OK
BIAS ⓳	Any position	OK
OUTPUT ⓾	0 (zero)	OK
RECORD ❾	0 (zero)	OK
BIAS/REC CALIBRATION ⓬	PRE-SET (凵)	OK
TIMER ❷	OUT	OK

8. Open the cassette holder by pressing the EJECT button ❺.
9. Insert a prerecorded cassette with the exposed tape opening downwards and the "side" you want to hear facing outwards. OK
10. Push the cassette holder door closed. OK
11. Press the POWER switch ❶ to ON. The meters should light up. OK
12. Set the tape in forward motion by pressing the ▶ button. The cassette hubs should be seen to be turning and the meter needles to be moving. OK
13. Turn up the OUTPUT control ❿ until a suitable listening level is reached over the rest of your stereo system. OK
14. When you want to stop the tape, press the STOP button. Only after the STOP button has been pressed can the cassette be ejected by pressing the EJECT ❺ button. OK
15. Now that your TEAC C-3 is "up and running" be sure that you get maximum value from your investment by carefully reading the rest of this manual.

** Noise reduction circuit made under license from Dolby Laboratories. The word "Dolby" and the Double-D symbol are trademarks of Dolby Laboratories.

* dbx noise reduction system made under license from dbx, Incorporated. The word dbx and the Symbol are trademarks of dbx, Incorporated.

BIAS and EQ Switch Setting Chart

▪ Brand	▪ Tape Designation		▪ BIAS	▪ EQ
FUJI	FX-II	Co (COBALT) Type	Co (CrO_2) (70 μs)	
MAXELL	UD-XL II			
SCOTCH	MASTER II			
TDK	SA			
AGFA	CHROMDIOXID	CrO_2 Type		
BASF	PROFESSIONAL-II			
MEMOREX	CHROMIUM DIOXIDE			
SONY	CR			
BASF	PROFESSIONAL-I		NORMAL (120 μs)	
FUJI	FL, FX-I			
MAXELL	UD, UD-XL I			
SCOTCH	MASTER I			
SONY	HF			
TDK	AD, ED			
SCOTCH	METAFINE		METAL (70 μs)	

Thanks for buying a TEAC!

Your TEAC deck was designed to give you years of quality service and excellent recording. It contains many of the special features and all the quality performance that the name TEAC represents. Good luck and good recording!

Table of Contents

Introduction 1
- Use it now
- BIAS and EQ Switch Setting Chart

Features and Controls 2–4
- Front Panel Facilities

System Connections 5–6
- Rear Connection Panel
- RX-8 and MX-8 Connections
- TIMER Recording and Playback Connections

Playback and Recording 7
- Stereo Playback
- Stereo Recording
- Erasing
- Setting the Recording Level
- Recording with Microphones

BIAS/REC Calibration 7–8
- BIAS Adjustment Sequence
- A) BIAS coarse adjustment
- B) REC LEVEL coarse adjustment
- C) BIAS fine adjustment
- D) REC LEVEL fine adjustment
- TO-8 Test Tone Oscillator

Special Techniques 8–9
- Timer Controlled Record Operation
- Timer Controlled Play Operation
- Over Dubbing (Punch in Recording)
- Record Muting
- Three Head System
- Rack Mounting

Maintenance 10
- Access to the Heads
- Cleaning of the Heads and Tape Path
- Cleaning Procedure
- Demagnetization Procedure

Specifications 10

WARNING:
TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

This tape deck has a Serial Number located on the rear panel. Please record the Model Number and Serial Number and retain them for your records.

Model Number _____

Serial Number _____

Features and Controls

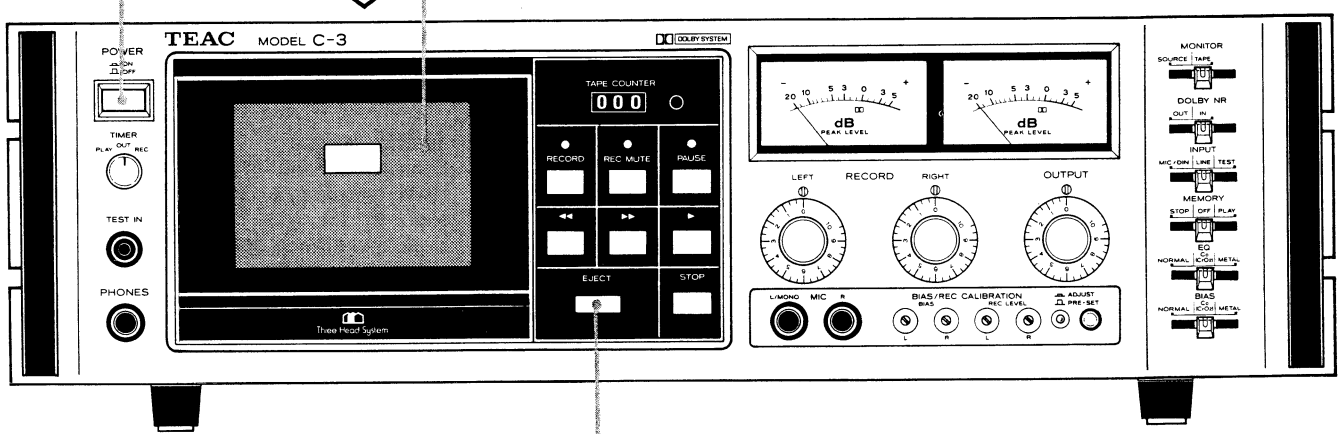
Front Panel Facilities

❶ POWER Switch

Depress the POWER switch to apply power to the C-3 tape deck. Lamps in Peak Level Meters and lamp in the cassette holder will light to indicate that power is ON.
Depress and release POWER switch to remove power. Lamps mentioned above will go out to indicate that power is OFF.
CAUTION: If TIMER switch is ON when power switch is depressed deck will automatically go into REC or PLAY operation.

❹ Cassette Holder

The door of the cassette holder can be opened by pressing the EJECT button. Cassettes should be inserted with the exposed tape downwards and with the side you want to hear (or record on) facing towards you. The front panel of this door can be removed for easy access to the heads for cleaning etc. See page 10.



❺ EJECT Button

Press the EJECT button to open the cassette holder door for insertion or extraction of the cassette tape. To protect the tape transport section and the cassette tape itself the EJECT button only operates during STOP mode. Do not try to push the EJECT button forcefully during any mode except STOP (or POWER OFF).

❷ TIMER Switch

- REC: For Timer recording.
- OUT: Normal position. Timer Control not possible.
- PLAY: For Timer playback.

Note: This switch should be left in the OUT position except when timer operated recording or playback is required. If this switch is in the REC or PLAY positions, when the cassette mechanism is stopped by the automatic end-of-tape stop function it will not be possible to operate the cassette transport manually.

❸ TEST IN Socket

Using a TEAC TO-8 or other frequency source, a -30 dB signal can be injected here when making BIAS/REC CALIBRATION adjustments. See BIAS/REC Calibration on page 7/8.

❻ PHONES Jack

Connect 8 ohm stereo headphones to this jack for private listening or monitoring. The OUTPUT control can be used to adjust the listening level.

❼ Push Button Control Panel

► (Play) Button

Pressing this button causes the tape to run at normal speed (form left to right). If the deck is in the REC MUTE or RECORD/PAUSE modes, pressing the play (►) button resumes normal recording. To initiate the RECORD mode, see below.

◄◄ (Rewind) Button

Pressing this button rewinds the tape at high speed to the beginning of the tape or to the 000 position on the tape counter if the MEMORY switch is ON. When the tape is fully rewound, the end-of-tape stop mechanism automatically stops the tape transport.

►► (Fast Forward) Button

Press this button if you want to fast forward wind the tape. The end-of-tape stop mechanism operates when the tape is fully wound.

STOP Button

Press this button to stop the tape and release any other mode.

RECORD Button (with Indicator Lamp)

In order to initiate recording, press this button and, while holding it in, simultaneously press the play (►) button. The deck will go into the record mode, the RECORD indicator lamp will light and the tape will run at normal speed. If the RECORD button and the PAUSE button are pressed together, the deck will go into the RECORD/PAUSE mode – the deck is ready for recording but the tape will not run. Subsequently pressing the play (►) button will set the deck in the record mode. In the RECORD/PAUSE mode both the RECORD indicator lamp and the PAUSE indicator lamp will light.

Note: It is not possible to initiate the record mode if the cassette inserted in the deck has had the record protection tabs removed.

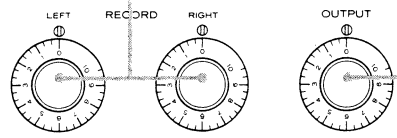
REC MUTE Button (record muting)

If the REC MUTE button is pressed while a recording is being made, the signal is removed and only the erase signal is applied to the tape. In other words, a period of silence will be recorded on the tape. The REC MUTE mode is released by pressing either the play (►) or PAUSE buttons. See page 9 for a fuller explanation of record muting.

PAUSE Button (with Indicator Lamp)

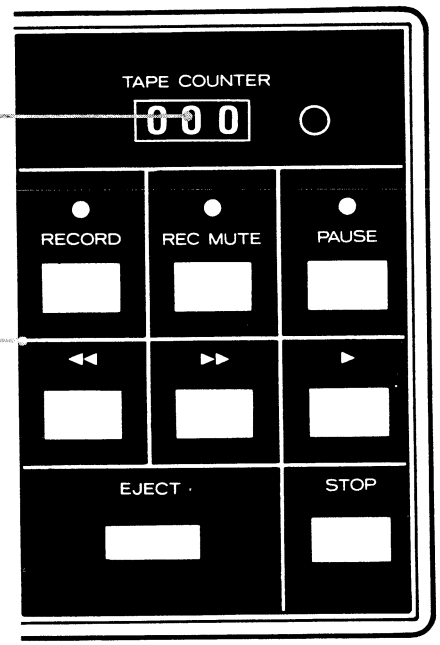
Use the PAUSE button to stop the tape motion temporarily during RECORD, REC MUTE or play (►) operation. The pinch roller is retracted from the capstan and the tape stops moving but the previously selected mode is not deactivated. Press ► , ►► , ◄◄ , or STOP buttons to release the PAUSE mode.

Note: PAUSE is not effective during rewind (◄◄) or fast forward (►►).



❽ TAPE COUNTER

The TAPE COUNTER counts up when the tape is moving forward and counts down when the tape is moving in reverse (rewind) direction. Counter can be reset to 000 by depressing the reset button on the right side of the counter. The TAPE COUNTER is also used in conjunction with the MEMORY switch for auto stop or repeat play operation. See MEMORY switch explanation.



❾ RECORD Controls L and R

The left and right controls are geared together to allow simultaneous adjustment of the record level to both channels. Each channel can be adjusted independently by holding one knob and turning the other.

❿ OUTPUT Control

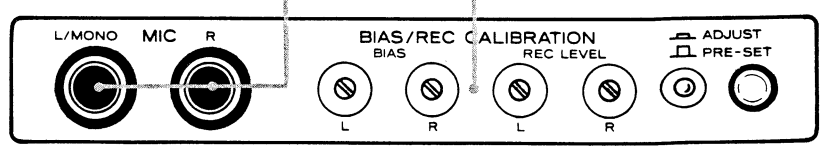
This knob is used to adjust the output level to the PHONES jack and to the OUTPUT jacks on the rear panel. Both channels are controlled together. When the MONITOR switch is at TAPE or SOURCE position the level at the OUTPUT jacks and indicated on the PEAK LEVEL meters is not affected by this knob.

⓫ MIC Jacks

Connect microphones to these jacks for stereo recording, L for the left microphone and R for the right. For mono recordings a single microphone can be plugged into the L/MONO jack. The mono signal will be recorded on both channels.

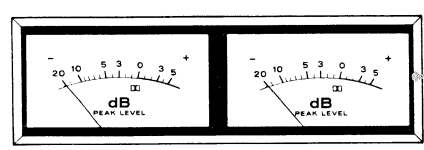
⓬ BIAS/REC CALIBRATION

With the button in the PRE-SET position the bias level appropriate for recording on normal, chromium dioxide (CrO_2) or metal tape is selected using the BIAS switch ⓳. These factory pre-set levels are "average" levels for the three types of tape. For precise calibration of the record and bias levels to suit your favorite tape, the button can be set in the ADJUST position and adjustment made with a small screwdriver. This procedure is explained in detail on pages 7 and 8 under BIAS/REC Calibration.



⓭ PEAK LEVEL Meters

These meters will indicate the peak level of the sound selected by the MONITOR switch. A Dolby reference mark (◻◻) is indicated at 0dB position on the meter scale.



⑭ MONITOR Switch

This switch is used to select which signal is fed to the headphones (PHONES) jack, OUTPUT jacks and is indicated on the PEAK LEVEL meters.

SOURCE: Selects the input connected to the LINE IN, DIN or MIC jacks. The level displayed on the meters depends on the setting of the RECORD controls.

TAPE: Selects the off-the-tape signal. The level displayed on the meters depends on the level present on the tape and is not affected by the setting of the OUTPUT control.

⑮ DOLBY NR Swtich

- IN: For recording using the internal Dolby noise reduction circuitry of the deck or when replaying a tape that was previously recorded using Dolby noise reduction.
- OUT: If you do not wish to use the Dolby noise reduction system.

⑯ INPUT Switch

This switch is used to select which signal is fed to the record circuitry and recorded.

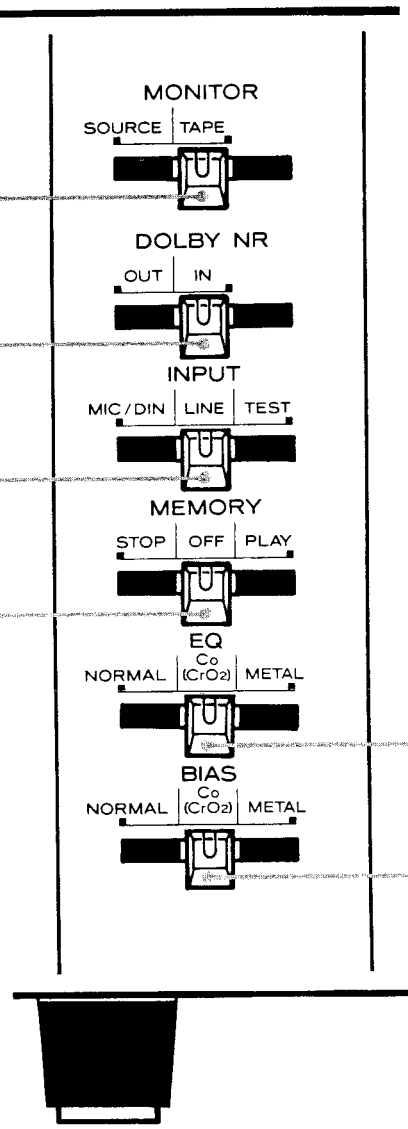
MIC/DIN: Selects the signal from the MIC (microphone) jacks on the front panel for use when making microphone recordings. If it is necessary to use the DIN IN/OUT connector on the rear panel, this switch must also be in this position for recording purposes.

LINE: Selects the signal fed to the LINE IN terminals on the rear panel for use when recording from an amplifier, other tape recordier etc.

TEST: This position is used when setting up the levels on the BIAS/REC CALIBRATION facility in conjunction with an auxiliary signal generator. This procedure is fully described on pages 7 and 8.

⑰ MEMORY Switch

This works in conjunction with the TAPE COUNTER and the rewind function (◀◀) to allow you to return to any part of the tape you choose. The tape will then either stop or play again depending on the setting of this switch. Simply set the TAPE COUNTER to 000 using the reset button at the part of the tape of which you want to return. If the MEMORY switch is in the STOP position, pressing the rewind (◀◀) button will rewind the tape until the counter has counted down to 999 (just beyond 000). The tape will then stop automatically. If the MEMORY switch is in the PLAY position, when the counter has counted down to 999 the tape will stop and then go immediately into the play mode again. Set the MEMORY switch to the OFF position when this facility is not required.



⑱ EQ Switch

This switch allows the user to select the equalization characteristics of the C-3 to match the type of tape begin used in order to improve frequency response and signal-to-noise ratio and to reduce distortion.

NORMAL: This position will set the equalization to match ordinary hi-fi type cassette tape.

Co (CrO_2): This position will set the equalization to match cobalt or chromium dioxide tapes.

METAL: This position will set the equalization to match the new pure iron tapes, known as "metal" tape, which is now available.

Note: The EQ switch should be in the correct position during both record and playback.

⑲ BIAS Switch

This switch has three positions. When the BIAS/REC CALIBRATION button is in the PRE-SET position, use of the BIAS switch allows the user to select factory pre-set bias levels to suit either ordinary hi-fi type tape (NORMAL position), cobalt or chromium dioxide tape (Co (CrO_2) position) or metal tape (METAL position). The BIAS switch has no effect during playback and can be left in any position but it must be set correctly during the record mode.

System Connections

Rear Connection Panel

Power Cord
This power cord is equipped with a plug to connect to an AC power outlet.

External dbx terminals
These eight pin-sockets are used when the optional RX-8 dbx noise reduction unit is used. The RX-8 Owner's Manual has full instruction for connection to these terminals. If an add-on dbx unit is not being used, the shorting links supplied must be left in place.

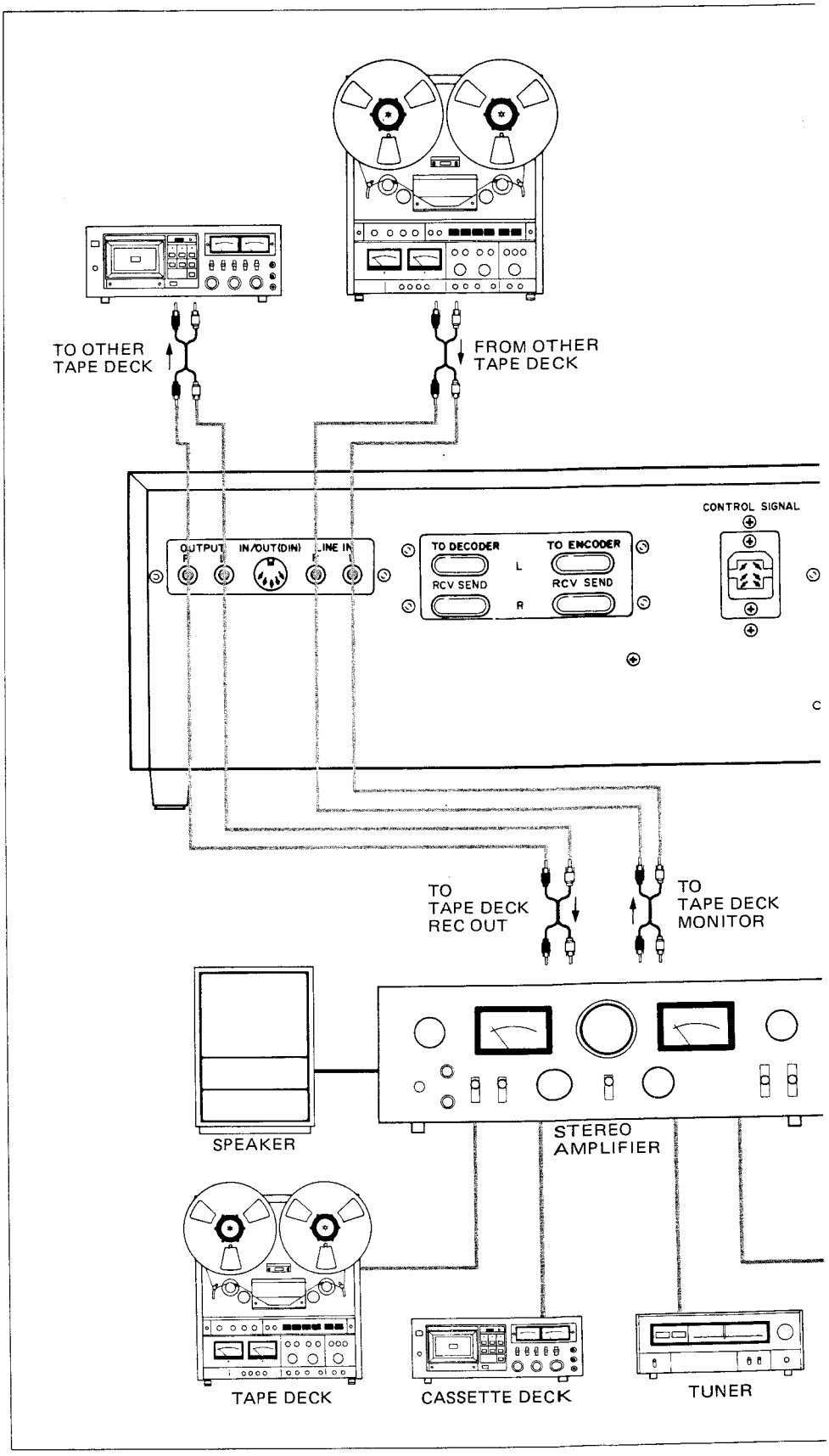
OUTPUT
Use these OUTPUT pin-sockets to connect the output from your C-3 to your amplifier, receiver or other equipment.

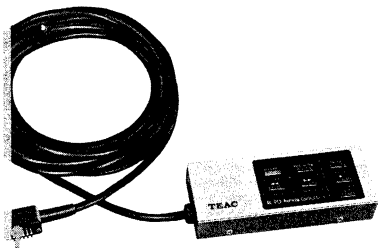
IN/OUT (DIN)
If the equipment you are using with your C-3 is only equipped with DIN sockets, you may interconnect it using this socket. If there is a choice, however, it is preferable to use the pin-sockets. Do not use both the pin-sockets and the DIN socket at the same time.

LINE IN
These are the terminals where signals enter the C-3 from other equipment such as your amplifier or mixer. Signals from microphones and directly from record players are too low in level and cannot be fed into these terminals. (**Note**: Signals directly from record players cannot be used even into the more sensitive MIC input as they are not "flat" signals and require special equalizing circuits.)

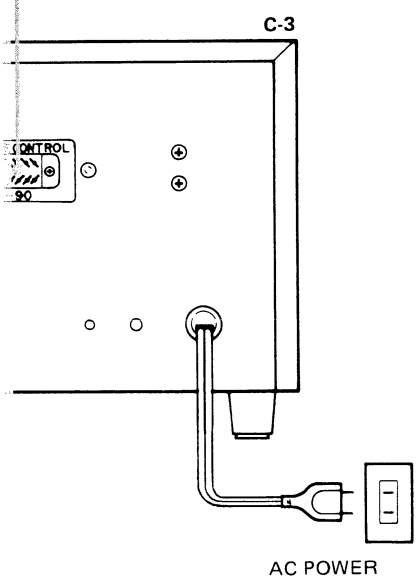
CONTROL SIGNAL
This is a special socket used for feeding a control signal to an auxiliary dbx noise reduction unit.

REMOTE CONTROL RC-90
The optional TEAC RC-90 REMOTE CONTROL UNIT can be connected to this connector to provide remote control of the C-3 from up to about 15' away.

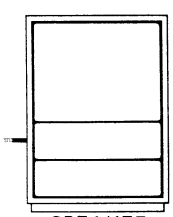




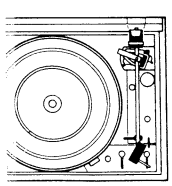
REMOTE CONTROL UNIT
(RC-90)



AC POWER

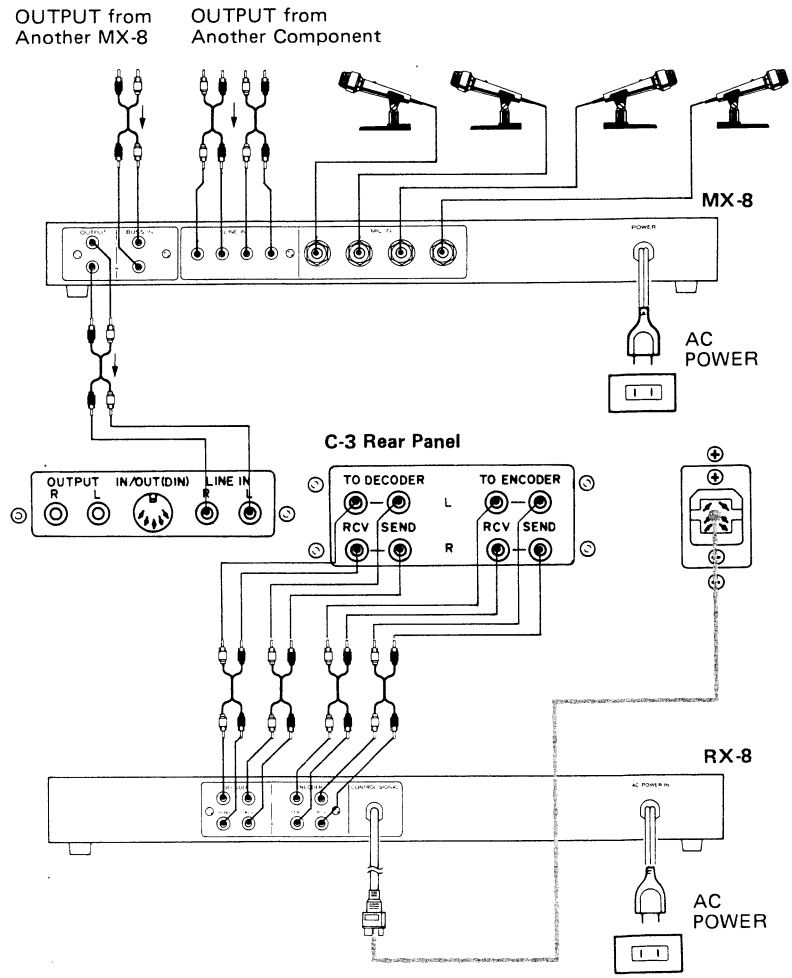


SPEAKER

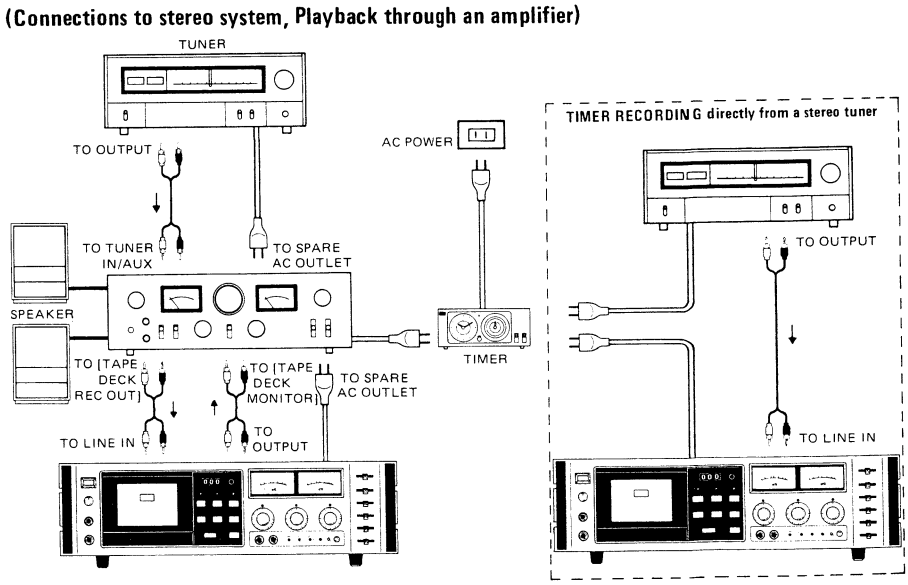


ECORD PLAYER

RX-8 and MX-8 Connections



TIMER RECORDING and PLAYBACK Connections
(Connections to stereo system, Playback through an amplifier)



Playback and Recording

Stereo Playback

The procedures for stereo playback have been detailed on page 1. Note that during playback through an amplifier the OUTPUT control should be set at about position "8" and the volume control on the amplifier used to adjust the level. When listening over headphones, the OUTPUT control can be used to adjust the level.

Stereo Recording

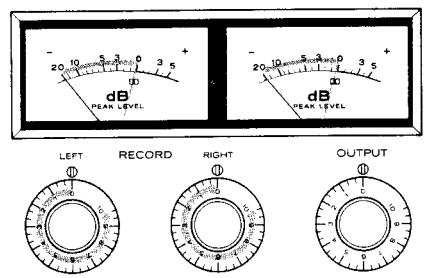
1 Press the POWER switch to switch on the deck.
2 Open the cassette holder using the EJECT button and insert the cassette you want to record on.
3 Set the BIAS and EQ switches according to the tape being used and the DOLBY NR switch to ON if you want to make a Dolby noise reduction recording.
Make sure that the BIAS/REC CALIBRATION button is in the PRE-SET (⊓) position unless you have already made the necessary adjustments required to use this facility.
4 Press the RECORD and PAUSE buttons. This will enable you to adjust the recording level without actually recording on the tape.
5 Use a signal from a tuner or amplifier (plugged into the LINE IN inputs) or from microphones plugged into the MIC jacks and adjust the recording level using the RECORD controls.
6 From a fully counterclockwise position, gradually turn up the RECORD level controls until the loudest sound to be recorded just makes the meter indication reach the 0 dB point.
7 When everything is set up and ready to go, set the tape in motion by pressing the play (▶) button.
8 When you want to stop recording, press the STOP button. If you want to continue recording but want to pause, use the PAUSE button instead. In this case the record function will not be deactivated and recording will resume when the play (▶) button is pressed again.

Erasing

A previously recorded tape can be erased on the deck by recording the entire tape with the MIC and LINE controls set to 0.

Setting the Recording Level

Setting the recording level correctly is essential if you want to make top quality recordings. If the level is too low the recording will be unnecessarily noisy. If the level is set too high, the recording will be unnecessarily distorted. Generally speaking the recording level should be set so that the loudest signals to be recorded make the meters indicate 0 dB BUT NOT MORE. If the meters peak over the 0 dB point, the RECORD level controls should be turned down a little. With a little time and practice you will be able to select that critical recording level that gives you the best hi-fi recordings. The type and condition of the tape, as well as the type of music source you are recording also affects the optimum settings of the record level.



Recording with Microphones

One microphone can be connected to the L/MONO jack for monaural recording. The signal will be automatically fed to both channels (L and R). If both RECORD level controls are set the same, the sound will be "centered" between the channels. By raising either level control, the sound "image" can be made to move toward the higher level channel. This is true also when using two microphones for stereo recording.

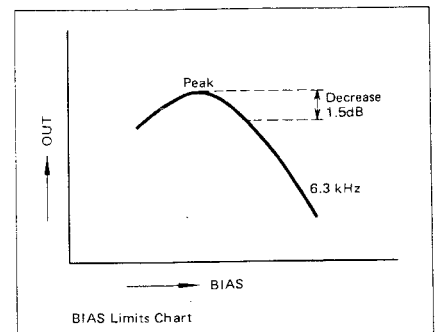
Live recordings may have much wider dynamic range than records or FM stations, so be sure to watch the peak level meters to make sure the input signal doesn't exceed 0 dB and saturate your tape. To achieve good mic recordings requires practice and experience and is usually much more difficult to do than normal copying of records or FM stations.

BIAS/REC Calibration

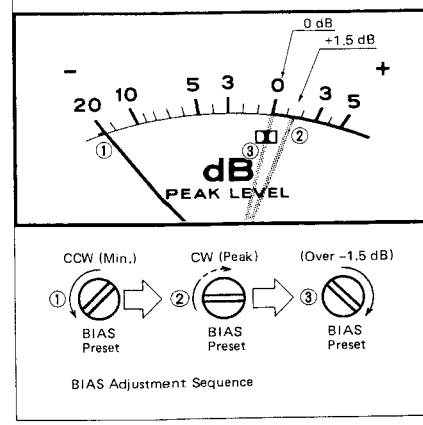
Before attempting any adjustment, be sure to clean the heads, tape guides, rollers etc. and demagnetize the heads and all metal parts in the tape path.

- Adjustments should be done in the following order: A) BIAS coarse adjustment, B) REC LEVEL coarse adjustment, C) BIAS fine adjustment, D) REC LEVEL fine adjustment.
- You will need a test oscillator such as the TEAC TO-8.
- Before beginning the adjustments, the controls and switches should be set as indicated.

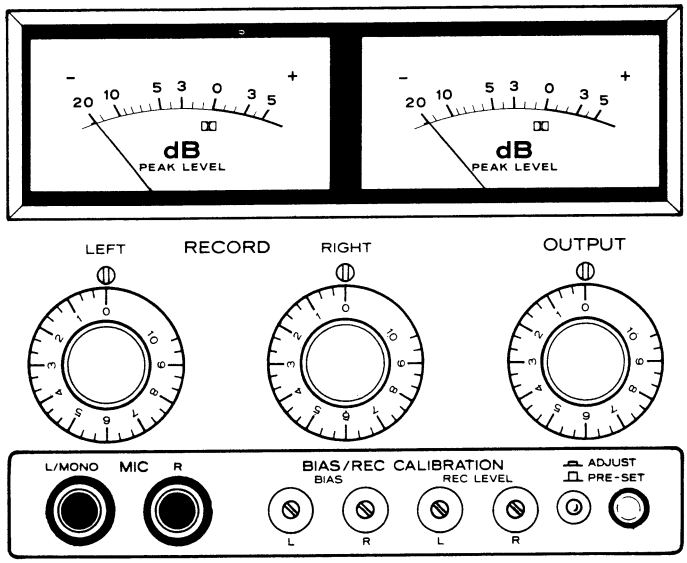
POWER	ON
REC TIMER	OUT
RECORD	L & R both "0"
OUTPUT	Position "10"
MONITOR	SOURCE
DOLBY NR	OUT
INPUT	TEST
MEMORY	OFF
EQ	NORMAL
BIAS	NORMAL
BIAS/REC CALIBRATION	ADJUST (⊓)
BIAS presets	Fully counterclockwise (↺)
REC presets	About center (midway)



BIAS Limits Chart



BIAS Adjustment Sequence



A) BIAS coarse adjustment

1. Apply a 6.3 kHz, -30 dB level signal to the TEST IN socket on the front panel and set the RECORD controls of the C-3 for a meter reading on the Peak Level Meters of -3 dB.
2. Set the deck in the record mode and set the MONITOR switch to the TAPE position.
3. Adjust the BIAS trimmers from the fully counterclockwise position until a maximum reading is obtained on the Peak Level Meters.
4. Adjust the setting of the RECORD controls until both Peak Level Meters indicate at +1.5 dB.
5. Continue to turn the BIAS trimmers in the clockwise direction until the level indicated on the meters drops from the +1.5 dB position by a further 1.5 dB (ie 0 dB).

B) REC LEVEL coarse adjustment

1. Set the MONITOR switch to SOURCE. Feed in a signal from the oscillator of 400 Hz at -30 dB. Adjust the RECORD controls so that both Peak Level meters indicate at the red line at -3 dB.
2. With the deck in the record mode, set the MONITOR switch to TAPE. Adjust the REC trimmers so that both Peak Level meters indicate at the red line at -3 dB.

C) BIAS fine adjustment

With the C-3 in the record mode, set the MONITOR switch to TAPE. Feed in alternately a 400 Hz and 12.5 kHz signal at -30 dB. Check that the Peak Level meters give the same reading for both frequencies. Adjust the trimmers if necessary.

D) REC LEVEL fine adjustment

Repeat this adjustment in the same order as in section B above.

TO-8 Test Tone Oscillator

Timer Controlled Record Operation

1. Connect your C-3 and stereo system to the clock timer as shown in the diagram.
2. Make all the preparations as for normal recording, but leave the deck in the stop mode.
3. Set the clock timer for the desired starting time.
4. Set the TIMER switch on the C-3 to REC.

When the selected time arrives, power will be applied to the C-3 and recording will begin. When the tape reaches the end the pinch roller will be released, the heads will be lowered and the capstan motor will stop. Power will still be connected to the deck, however, and the control panel will be inoperative. None of the buttons will have any effect until the TIMER switch is turned to OUT. Check that the cassette you wish to record on has its record protection tabs in place otherwise the C-3 will go into the play mode.

Timer Controlled Play Operation

1. Check that the C-3 is correctly connected to the amplifier for normal playback operation.
2. Connect the C-3 and amplifier to a clock timer as for timer controlled recording (above).
3. Make all preparations as for normal playback, but do not set the tape in motion.
4. Set the TIMER switch on the C-3 to PLAY.

When the selected time arrives, power will be applied and the C-3 will begin to play. When the tape reaches the end the pinch roller will be released, the heads lowered and the capstan motor stopped. The control panel will be inoperative and no button will have any effect until the TIMER switch has been set to OUT.

Over Dubbing (Punch in Recording)

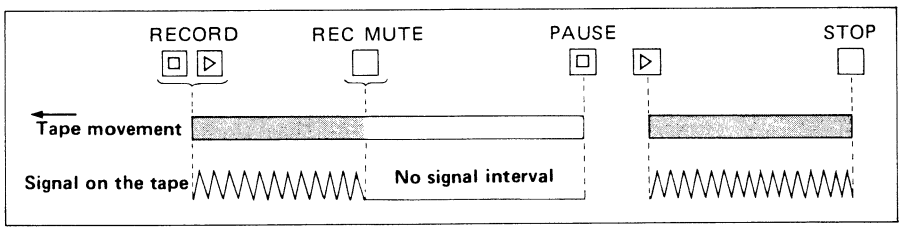
During playback, you can go directly from playback mode to record mode by holding in the RECORD button and pressing the play (▶) button at the same time. The deck will begin recording from that location while the tape continues to run. This operation is called "punch in" recording or "running splice". It allows you to record over or correct a recorded section of the tape without stopping the tape first and then selecting record mode.

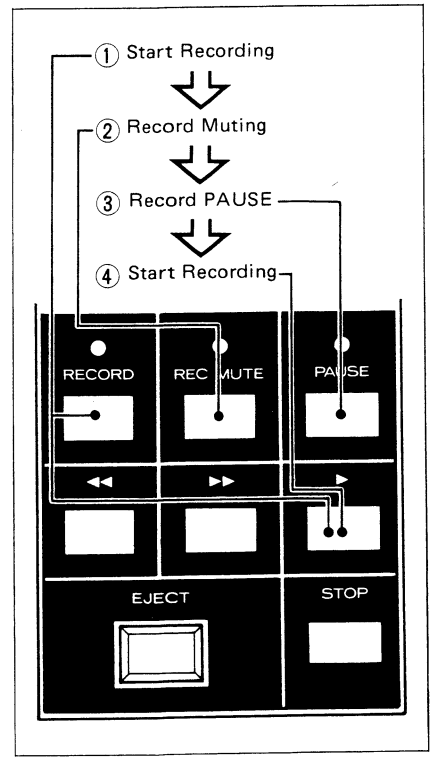
Record Muting

The capability of creating clear unrecorded (erased) portions on a tape during recording is a real advantage in many recording situations. For instance, you may want to eliminate undesired portions of an FM broadcast that you are recording, such as commercials, station breaks, or announcements. You may want to record a complete program with controlled spacing between songs that can be filled in later with your own choice of material. You may just want a short period of silence between each song. These erased portions on a tape could, of course, be created using a deck which doesn't have the record muting capability of the TEAC C-3, but the operation would be cumbersome and require several extra steps which increases the chances for errors. The TEAC C-3 makes the same operation smooth and simple.

During recording when you want the erased space to begin just depress the REC MUTE pushbutton. The tape movement continues and the tape is erased until the PAUSE pushbutton is depressed, which stops the tape and puts the deck in the REC/PAUSE mode. When you want to begin recording the next selection just press the ▶ (play) pushbutton and normal recording will resume. You can also go directly from record muting operation to record mode by pushing the ▶(play) pushbutton instead of PAUSE. The RECORD, REC MUTE, and PAUSE indicator lamps will light to indicate the mode of operation.

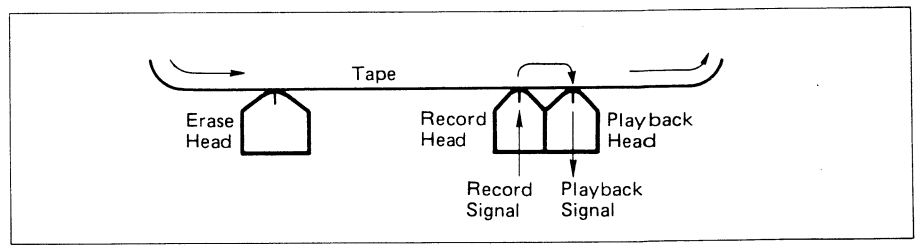
Note: You cannot go directly from record pause mode to record muting mode. You must first go to record mode, then to record muting mode.





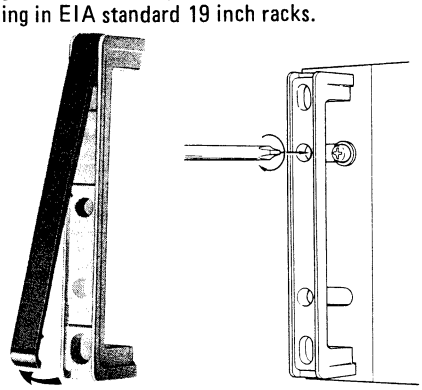
Three Head System

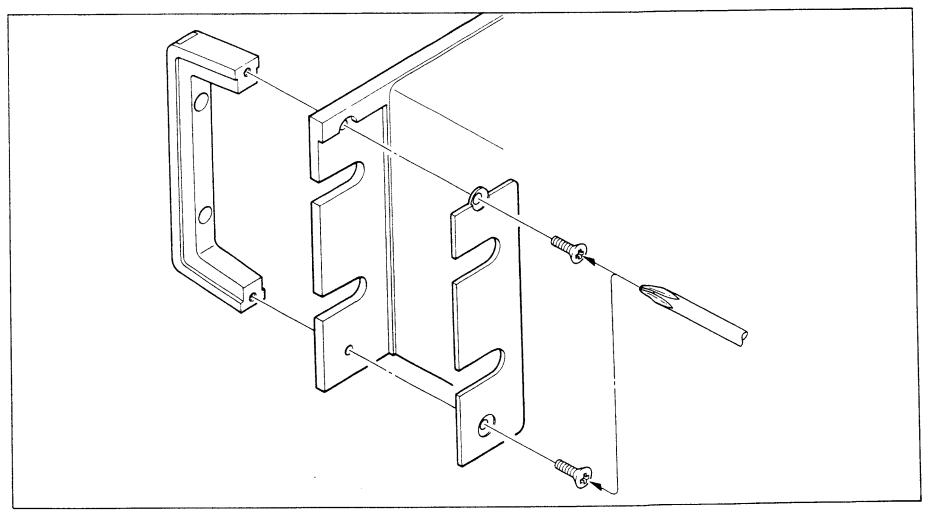
Three head system means that you can record on the tape and monitor from it at the same time (see illustration). Conventional combination record/replay heads permit only recording or replay. With the three head system you can check the quality of your recordings as you make them.



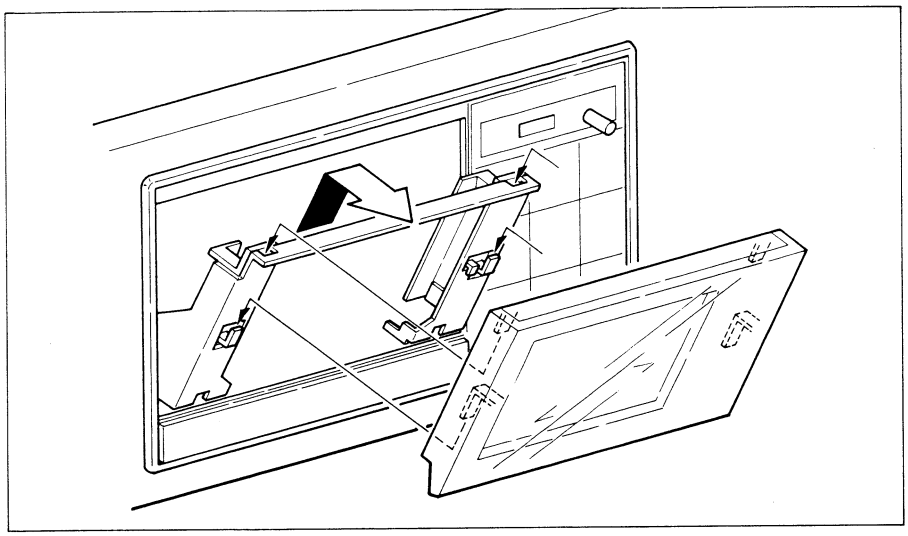
Rack Mounting

Handles can be mounted or removed as illustrated in the diagram. The black plastic covers on the handles can be removed to give access through holes for easier mounting in EIA standard 19 inch racks.





Maintenance



Access to the Heads

The cassette holder door cover can be removed by lifting up on the cover (as shown in the figure) to facilitate cleaning and maintenance of the heads and tape movement path. When the cover is removed, the cassette holder door can be closed by pushing in on it.

Cleaning of the Heads and Tape Path

The oxide coating from a magnetic tape sheds off the tape as it passes over the heads, pinch roller, capstan shaft and tape guides. After a period of time, the build-up of the oxide and other dirt forms a coating on these parts which will result in a loss of frequency response and output from the heads as well as drop-outs in the signal from the tape. The oxide on the pinch rollers and capstan shaft may even cause minute changes in tape speed and loss of smoothness of tape movement. This will result in increased wow and flutter and a decrease in sound quality. To prevent these problems, regular cleaning at intervals of about 8 hours of deck usage is recommended.

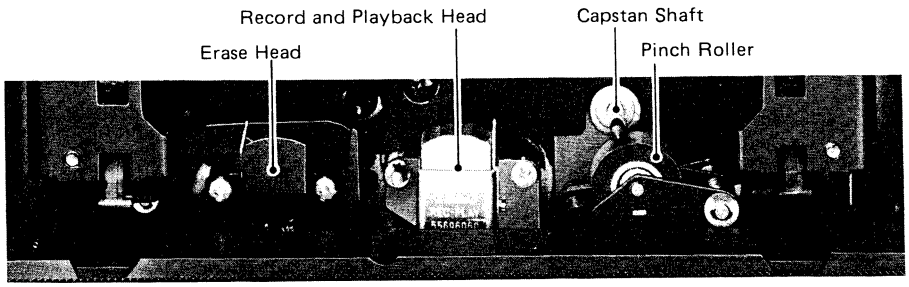
Cleaning Procedure

1. Remove the cassette holder door cover.
2. Press the ▶ (play) button to engage the pinch rollers and raise the heads.
3. Use a cotton swab or cleaning stick moistened in rubber cleaner (Fluid B in the TEAC TZ-261 Kit or equivalent) to clean the pinch rollers and capstan shaft. Use care not to get swab caught between pinch roller and capstan shaft.
4. Depress STOP button to separate pinch roller and capstan shaft and lower the heads.
5. Use a cotton swab moistened in the Head Cleaner (Fluid A in the TEAC TZ-261 Kit or equivalent) to clean the heads and metal parts in the tape path.

Demagnetization Procedure

1. Remove the cassette holder door cover.
2. Turn off power to the deck.
3. Turn on the head demagnetizer (eraser) and bring the tip of it close to the heads. Move the tip up and down across all the heads and other metal parts in the tape path.
4. Slowly withdraw the demagnetizer to about 12 inches away from the head area.
5. Turn off the demagnetizer.

Be sure to keep all recorded tapes away from the demagnetizer during demagnetizing.



Specifications

Track System 4-track 2-channel stereo
Heads 3: Erase, record & playback
Type of Tape Cassette tape C-60 and C-90 (Philips type)
Tape Speed 1 7/8 ips
Motor 1: FG servo controlled DC motor
Wow and Flutter (NAB Weighted) 0.05 %
Frequency Response (Overall)
20 – 20,000 Hz
(30 – 18,000 Hz ±3 dB)/Metal tape
20 – 18,000 Hz (30 – 17,000 Hz ±3 dB)/Co (CrO_2) tape
20 – 16,000 Hz
(30 – 14,000 Hz ±3 dB)/Hi-Fi tape
Signal to Noise Ratio (Overall) 58 dB
(3 % THD Level, Weighted); S/N is improved by 5 dB at 1 kHz and 10 dB over 5 kHz when Dolby NR used.
Fast Wind Time Approximately 90 seconds for C-60
Inputs Line: 60 mV, 50 k ohms
Microphone: 0.25 mV/-72 dB (200 ohms or more)
Outputs Line: 0.3 V for load impedance of 50 k ohms or more
Headphone: 8 ohms
DBX Terminal For connection to optional RX-8 dbx unit
Power Requirements 100/117/220/240 V AC, 50/60 Hz, 25 W
(General Export Model)
117 V AC, 60 Hz, 25 W
(U.S.A./Canada Model)
220 V AC, 50 Hz, 25 W
(Europe Model)
240 V AC, 50 Hz, 25 W
(U.K./Aus. Model)
Dimensions
482(W) x 147(H) x 345(D) mm
(18-15/16" x 5-13/16" x 13-9/16")
Weight 10 kg, (22 lbs) net

* Specifications were determined using Hi-Fi tape except as noted.
* Improvements may result in specifications or features change without notice.

Standard Accessories
Input-output connection cords, Handles